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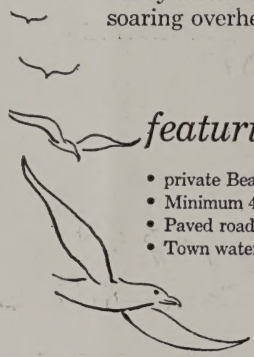

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Vol. 13 No. 2 **Week of July 10 thru July 15, 1961**

"OUT OF THE PAST"

a visit backstage

by Margaret W. Perkins

Reprinted from the Barnstable Patriot, Thursday, June 22, 1961

In the still deserted green room the backstage crew and I renewed old acquaintances. As the wind blew a creaking door somewhere beyond our vision, Herb stopped in the middle of a sentence and closed the new shutters against the night. We all waited silently, while the wind sang a new refrain. "Sometimes," said Tom, "when I'm here at night alone, I expect Gertrude Lawrence to walk out of her dressing room and straight on-stage. It wouldn't surprise me a bit."

"In that fabulous fur coat she wore in weather like this with her eyebrows plucked to a thin line. I agree," I said.

"But if there were ghosts," I went on, "there'd be more than Miss Lawrence. Jane Cowl with her poodle, Chiffon, who could follow stage directions better than his mistress according to Arthur Sircom. And Sir Aubrey Smith, who was stone-deaf but never missed a cue. Tamara, who sang, 'Smoke Gets In Your Eyes' in the dark when a tempest blacked out the theatre. It was her last professional appearance before she was killed in that plane crash, I think."

"And Bette Davis, who was an usher," Helen added, "Robert Montgomery and Humphrey Bogart, too, I suppose."

"Martha Scott, who's returning to the scene of her early triumphs this summer," Tom took up the litany. "She was in the resident company?"

"I think so," I murmured, "although I remember her in 'Our Town,' with the place so jammed we had to sit on folding chairs in the aisles. It was hotter than Jehu and I had an ice-pack for concussion. But I came anyway.

"You'd have to start your ghosts with Raymond Moore himself, though," and I peered out into the umbrous depths of the auditorium half-expecting to see a fair, slightly delicate young man in plus fours, with a not quite strong chin, limned against the amber light from the lobby.

"He was going to be a landscape painter," I said, "in Provincetown. But he ran into the Eugene O'Neill-Susan Glaspell crowd. First he wrote a one-act play called 'Great Moments,' and then, in the summer of 1926, he rented Frank Shay's barn and put on plays."

"Really," Helen interrupted, "what is it with all you people, anyway. You practically make a cult of the Cape Playhouse, and Dennis has all but canonized Gertrude Lawrence. That star dressing-room is in shreds but no one will fix it because that's the way Gertrude left it. Really, there's nothing all that remarkable about this place. There are other summer theatres that are older, and plenty that give the same plays with the same casts."

"I notice you come back to do the sets season after season, though," I said. "And, of course, no one wanted the theatre when it started. Cape Codders, whether they're web-footed or here for the weekend, never take kindly to anything new and different, and there was enough Quaker influence or something still around so that any theatre seemed pretty wicked.

"Maybe it was, too," I added, thinking of old stories I had half heard. "Maybe we liked the idea of wickedness at second-hand. Anyway, now it's part of the general scenery and we're attached to it because it's familiar. Or maybe we think it belongs to us. It does, in a way.

"Or perhaps it's our tie with the great, outside world. We like to feel we're not entirely insular. Of course, the summer people come because of Gertrude Lawrence and Betsy Palmer.

"Just the same, it isn't every summer theatre that's survived 35 years. And Moore did introduce the visiting-star system. After Shay's barn, he bought this place, which had been a church and a butcher shop . . ."

"But the Cape Playhouse has had its ups and downs. That first season of 1927, Moore got Cleon Throckmorton to remodel. He thought he could do it for 10,000 dollars, but it took 40. Moore had to ask his patrons to subscribe ahead of time for the next season to keep the show on the road .

"And there were the war years when blackout driving and the shortage of young, male actors nearly did for the place. If it hadn't been for Miss Lawrence, who took a year's lease, and a couple of generous souls, who held the mortgage out of sheer love, I don't know that there'd have been a 35th season. I don't know what it is about the Cape Playhouse," I admitted, coming back out of the past. "Maybe it's because we like tradition and atmosphere."

"Atmosphere, all right," said Herb as a particularly vicious blast of wind drove the raw June chill deeper into our defenseless bones.

Distinctly on the blast was borne a woman's voice, singing high and sweet and ever so faintly off-key. From far up in the fly-loft, a board creaked under the weight of a daring stagehand's foot. The canvas swayed in the draft revealing a shadow that was tall and graceful as a young ballet master; the merest whisper of greasepaint assailed our nostrils, our ears picked up the tiniest rustle of a taffeta skirt, and as we watched, the door to the star dressing-room swung shut, gently but firmly.

"At least," said Tom, "the ghosts in this place are all professional. They're right on cue."

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NEXT WEEK AT THE PLAYHOUSE

"The Marriage-Go-Round," the comedy about the ordeals of monogamy, which delighted Broadway audiences for sixteen months from the fall of 1958 to the spring of 1960, will be presented at the Cape Playhouse next week, beginning Monday, July 17th through Saturday, July 22nd.

Myrna Loy, one of Hollywood's finest actresses, and Claude Dauphin, celebrated Broadway star, will have the roles in which Charles Boyer and Claudette Colbert starred during the Broadway run, portraying a companionable and loving couple whose marriage of twenty-five years is exposed to a tough test when a siren turns up to tempt the husband to sire a eugenically perfect baby.

Siri, whom critics have called the Scandinavian answer to Marilyn Monroe and Jayne Mansfield, will recreate the role of a Swedish professor's glamorous daughter who administers this test, a role which won her overnight fame.

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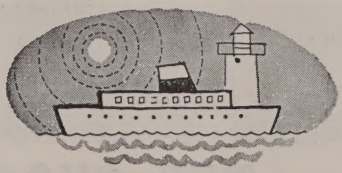

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The production will mark the first Cape Playhouse appearance of Myrna Loy. Of all the stars who have adorned the movie skies, Miss Loy shines as one of the brightest in company with such immortals as Greta Garbo, Norma Shearer, Ingrid Bergman and Marlene Dietrich. She has also proven to be an everlasting star. Throughout the years she has appeared in Hollywood's major films. A sampling includes "The Best Years of Our Lives," the highly popular Thin Man series, Dore Schary's "Lonelyhearts," "From the Terrace" and, most recently, "Midnight Lace," with Doris Day and Rex Harrison. As her co-star Claude Dauphin promises to be one of the most engaging actors to be seen on the playhouse stage this year. Wry and witty, he is famed both in Europe and America for his performances in motion pictures and on the stage. New York theatregoers have seen him in "The Happy Time" and "Janus," and in 1958 he appeared in Graham Greene's film, "The Quiet American."

The comedy will also feature Moultrie Patten, and will be directed by Wynn Handman. Helen Pond of the Playhouse staff will design the bright settings before which the light-hearted action is to unfold. Performances will be held evenings at 8:30 with matinees on Wednesday and Thursday at 2:30. Reservations may be made at the box-office during the first intermission of tonight's performance.

* * *

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ABOUT THE AUTHOR

A native of New Jersey, Lawrence Roman is a graduate of the University of California at Los Angeles. At UCLA he studied under Edgar Bergen and so impressed that master ventriloquist that he was hired to write material for Bergen's radio show and to supply Charlie McCarthy with some of his wittiest bons mots. Feeling that he was better suited to more serious writing, he left the Bergen show and went on to write less uproarious material for radio and for films, particularly for Universal, Warner Brothers, MGM, and Twentieth Century Fox. His most recent film was the melodrama, "Slaughter on Tenth Avenue". "Under the Yum-Yum Tree" is Mr. Roman's first legitimate play.

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CAST OF CHARACTERS

(In order of appearance)

Irene Wilson	**ANN SUMMERS**
Robin Austin	**SUSAN OLIVER**
Dave Manning	**WILLIAM REDFIELD**
Hogan	**SCOTT McKAY**
A Cab Driver	**TOD MOORE**
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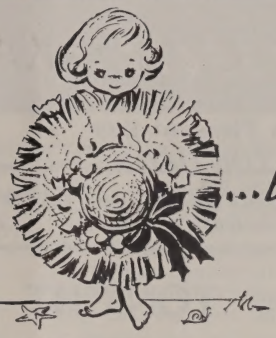
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Scene 2: That night, about eleven o'clock.

ACT II

Scene 1: The next day. Late afternoon.
Scene 2: Very early the following morning.

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SUSAN OLIVER (Robin Austin) comes to the Cape Playhouse directly from Hollywood where she is considered to be one of the brightest new talents of the movie industry. She returns to an area of the country already very familiar to her, for she made her stage debut at the Rice Theatre on Martha's Vineyard where she played Rip Van Winkle's daughter to Tom Powers' Rip. Moviegoers will recall her performances in Warner Brothers' "Green Eyed Blonde" and Columbia's "Gene Krupa Story".

Miss Oliver appeared on Broadway most recently in the featured role of Alexa, in "Patate," which starred Tom Ewell. Prior to that, she had succeeded Mary Ure in the Alison Porter role in John Osborn's "Look Back in Anger". Her Broadway debut was made in Robert Sherwood's "Small War on Murray Hill". Miss Oliver has likewise lent her talent to the off-Broadway theatre, having performed in the Circle-in-the-Square production of Schnitzler's "La Ronda," directed by Jose Quintero.

Familiar to the nation's television audience, Miss Oliver has appeared on virtually all leading dramatic programs, including "Playhouse 90," "Kraft Theatre," "U. S. Steel Hour," "Climax," "Wagon Train," "Bonanza," "Matinee Theatre," and the Kaiser Aluminum Show.

SCOTT McKAY (Hogan) came to the theatre by an errant path which might lead one to conclude that training in the field of education is no hinderance to a career on the stage. Although he evinced an interest in dramatics while attending high school in Denver, his days at the University of Colorado were spent in majoring in English literature, minoring in drama, and preparing for a career in teaching. It was through the encouragement of a second cousin, a Congregational minister of Gloucester, Mass., that

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he failed to accept his first teaching job and sought, instead, success in the Federal Theatre in Boston.

Boston led to Broadway and a walk-on role in a short-lived play, entitled "Good Hunting." He then appeared on Broadway in "Letters to Lucerne," "The Eve of St. Mark," "The Live Wire," "The Moon is Down," "Another Part of the Forest," "Bell, Book and Candle," "Nature's Way," "The Teahouse of the August Moon," "Sabrina Fair," and William Faulkner's "Requiem for a Nun."

He has appeared in a number of outstanding motion pictures, among them "Duel in the Sun," "Thirty Seconds Over Tokyo," "Guest in the House," and "Kiss and Tell." He has also found time to tour the nation in "Teahouse of the August Moon." Television audiences will recall has appearances in Play of the Week, Alfred Hitchcock Presents, and U. S. Steel Hour.

In the fall of this year, Mr. McKay will star in a touring production of Lillian Hellman's award-winning play "Toys in the Attic."

Admittedly a philosopher, Scott McKay has observed a new and vital interest in the living theatre, or, as he puts it, "a revulsion against all those shadowy figures in that television set in favor of seeing the real, live theatre again."

WILLIAM REDFIELD (Dave Manning) made his Broadway debut at the age of nine in a comedy entitled "Swing Your Lady." Since then he has appeared on the New York stage in two dozen plays and musicals, among them Thornton Wilder's "Our Town," "Junior Miss," "Snafu," "Barefoot Boy With Cheek," Lillian Hellman's "Montserrat," "Miss Liberty" and "Out of this World."

In addition to his Broadway career, Mr. Redfield has the distinction of appearing in 400 television shows. He is also noted for his performances in motion pictures

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and radio. When not appearing before the camera, his avocation is writing. This coming spring he plans an off-Broadway production of "Bohikee Creek."

ANN SUMMERS (Irene Wilson) recreates for the Cape Playhouse audience the role which she originated in the Broadway production of "Under the Yum-Yum Tree".

A native of Oakland, California, she attended both the College of the Pacific and UCLA. An appearance in a musical production at the latter school won her an RKO screen test.

No stranger to summer stock, having appeared in such starring roles as Lizzie in "The Rainmaker," Maman in "The Happy Time," and as Jane Pugh in "Clutterbuck" with Arthur Treacher, Miss Summers counts to her credits the role of Vivian in the national company of the war-time hit "Doughgirls" and a tour of the ETO in a production of Emlyn Williams' "Night Must Fall" for the USO.

Miss Summers made her Broadway debut as Sally Cato, in "Auntie Mame" and followed with an assignment as standby for Cornelia Otis Skinner in "The Pleasure of His Company". Last winter she was hurriedly summoned to Baltimore to substitute for Joan Bennett in the touring company of the Samuel Taylor play. She has appeared on most major television shows, listing among her credits Philco Playhouse, Studio One, and Armstrong Circle Theatre.

CHARLES FORSYTHE (director) appeared in "Under the Yum-Yum Tree" on Broadway and at the same time understudied the role of Dave Manning. Among the plays he has appeared in or stage-managed are "Cheri," "A Room Full of Roses," "The Lark," "Julius Caesar," "The Telephone" and "The Medium," "A Girl Can Tell" and the Greek National Theatre's productions of "Electra" and "Oedipus Tyrannus." His television appearances include "The Barretts of Wimpole Street" with Katharine Cornell.

FRANK LANGELLA (Milkman) is a graduate of Syracuse University where he majored in speech and drama. A member of the American Theatre Wing Cape Playhouse Training Center, he has been seen off-Broadway in "Look Back In Anger," "Man" and "Love For Love." He has also appeared in a variety of roles at

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the Boston Summer Playhouse, the Pocono Playhouse, Tuft's Arena Theatre and the Syracuse Repertory Theatre. During the 1960 winter season he appeared at the Erie Playhouse.

TOD MOORE (Cab Driver) is a scholarship student with this year's American Theatre Wing—Cape Playhouse Training Center. A native of Nebraska, he attended Nebraska Wesleyan University. He includes among his credits roles such as Caesar in "Androcles and the Lion," produced at Wesleyan, Richard in "Richard III," and Jacques in "As You Like It," presented at the American Theatre Wing in New York and Arvide in "Guys and Dolls," produced off-Broadway, among others.

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This unique project in theatre education is being financed by the Raymond Moore Foundation and by individual contributors.

RAYMOND MOORE FOUNDATION, INC.

A non-profit corporation for educational and charitable purposes, chartered by the Commonwealth of Massachusetts in 1948, and organized pursuant to the will of the late Raymond Moore who founded the Playhouse in 1927.

The Cape Playhouse previously controlled by the Raymond Moore Foundation is now wholly owned by the Foundation and is being operated solely for the benefit of the public and for theatre education. The Foundation also owns the Cape Cimena, the Cape Playhouse Restaurant and the Art Center, in which the American Theatre Wing—Cape Playhouse Professional Training Center is located.

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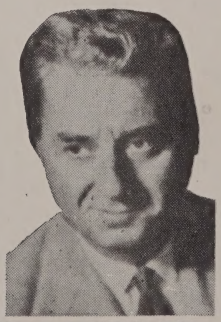

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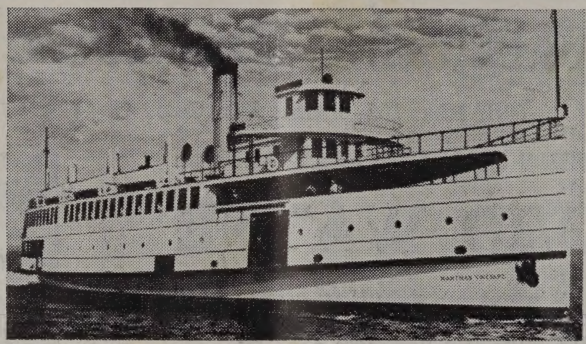

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